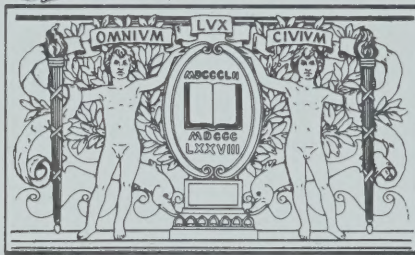


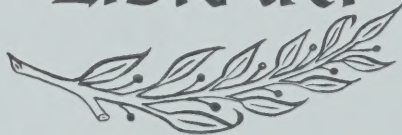
THE NEW STUDIO BUILDING





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THE NEW STUDIO BUILDING

Boston Landmarks Commission
Environment Department
City of Boston

Report of the Boston Landmarks Commission
on the Potential Designation of the
NEW STUDIO BUILDING
as a Landmark under
Chapter 772 of the Acts of 1975, as amended

Approved By

Judith B. McDonough
Executive Director

11-1-88
Date

Approved By

Alan Kling
Chairman

11-1-88
Date

[REDACTED]
Boston Research Center
[REDACTED]

10/25/89

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The New Studio Building
104-116 Tremont Street

1.0 LOCATION OF PROPERTY

1.1 Address

The address of the New Studio Building is 104-116 Tremont St./60-62 Bromfield Street, and 46-56 Bromfield Street, Boston, Massachusetts. It is in Ward 3. The assessor's parcel number is 4759.

1.2 Area in which Property is Located

The New Studio Building is located in Boston's Central Business District, directly across Tremont Street from the Granary Burial Ground, near Park Street Church and the easternmost corner of Boston Common.

1.3 Maps

Attached.



GRANARY
BURIAL
GROUND
(CEM)
87,900

The New Studio Building
104-116 Tremont Street
BRA Topographic & Planimetric Survey
Map 25N-12E 1" = 100'

2.0 DESCRIPTION OF THE PROPERTY

2.1 Type and Use:

The New Studio Building was constructed in two sections; the portion along Tremont Street was completed in 1922 and an addition (46-56 Bromfield Street) was finished in 1923. Its original function as a commercial building for retail and office use continues today. Currently, a drug store occupies half of the Tremont Street storefronts adjacent to the Phillips Building. A bank occupies the second half to Bromfield Street. Other ground floor tenants are a florist, joke and magic shop, hat cleaner/shoe shine shop, and a loan company.

2.2 General Description:

The New Studio Building (1922, 1923) is a six story steel frame pier and spandrel commercial building combining Beaux Arts classicism with Chicago school inspiration. The structure covers a 22,745 square foot lot and abuts the Phillips Building on Tremont Street and the Publicity Building (40-44 Bromfield Street). The lower two stories which include storefronts and bold glazed second story projecting bays form a base for the upper floors. At the sixth story, the fenestration changes, providing part of the cornice above.

Articulating the seven bays on Tremont Street and twelve bays on Bromfield Street are cast stone pilasters which rise through stories three through five. The building is faced with granite at the first two stories and cast stone at floors three through six. Rusticated granite piers frame the corners of the building and the center entrance bay on Tremont Street. Some original cast iron storefront pilasters remain on the addition at 46-56 Bromfield Street.

A prominent classical entablature divides the first and second stages, carved with "NEW STUDIO BUILDING" in large block letters on the Tremont elevation.

The decorative main entrance is flanked by bands of granite. A leafy, foliate design is carved into the granite, while "No. 110" is carved into the entablature.

At the second story, decorative cast iron pilasters define the bays which are entirely glazed.

The second stage, levels three through five are treated as a unit with 3-story cast stone pilasters flanking metal windows. The pilasters are topped by Corinthian capitals. Encompassing the third story bays are metal Chicago style bay windows with fixed center sash and one over one operable side sash, ornamented with broken pediments characteristic of the Beaux Arts transformation.

At the fourth and fifth stories, the windows are paired within each bay and have one over one metal sash units with the pairs divided by classically ornamented cast iron pilasters.

A secondary cornice separates the fifth from sixth stories, forming an attic story which in design becomes part of the cornice. On the sixth story, the window bays are separated by decorative cast stone panels, which continue the vertical line created by the three story pilasters. A prominent modillioned cornice with leafy detail and parapet above caps the structure.

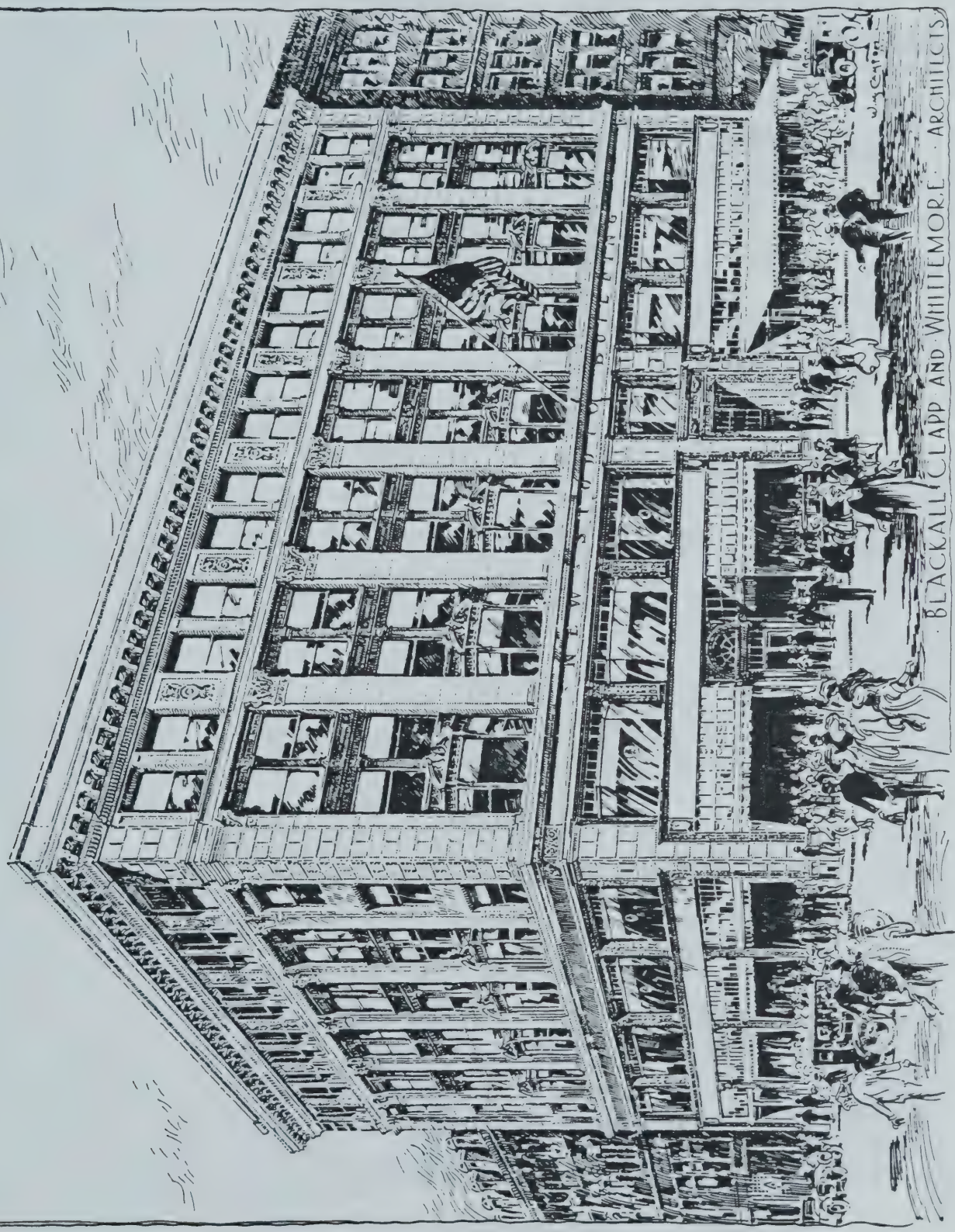
The original storefronts along Tremont Street have been modernized; it is unclear to what extent original building fabric remains among the alterations. The most intact storefront sections are along the Bromfield Street addition. Although the first four storefront bays (along Bromfield from Tremont) have been severely altered and are now all brick, the second four are well preserved. Each bay of the storefront has a band of transomed windows divided into 18 lights. Decorative cast iron pilasters define the individual storefronts. A rusticated granite pilaster stands in the middle of the elevation, at the original corner of the 1922 section of the building.

Above the transom level is a wide panel with shields and name, "The Old Corner Bookstore, estab. 1828."

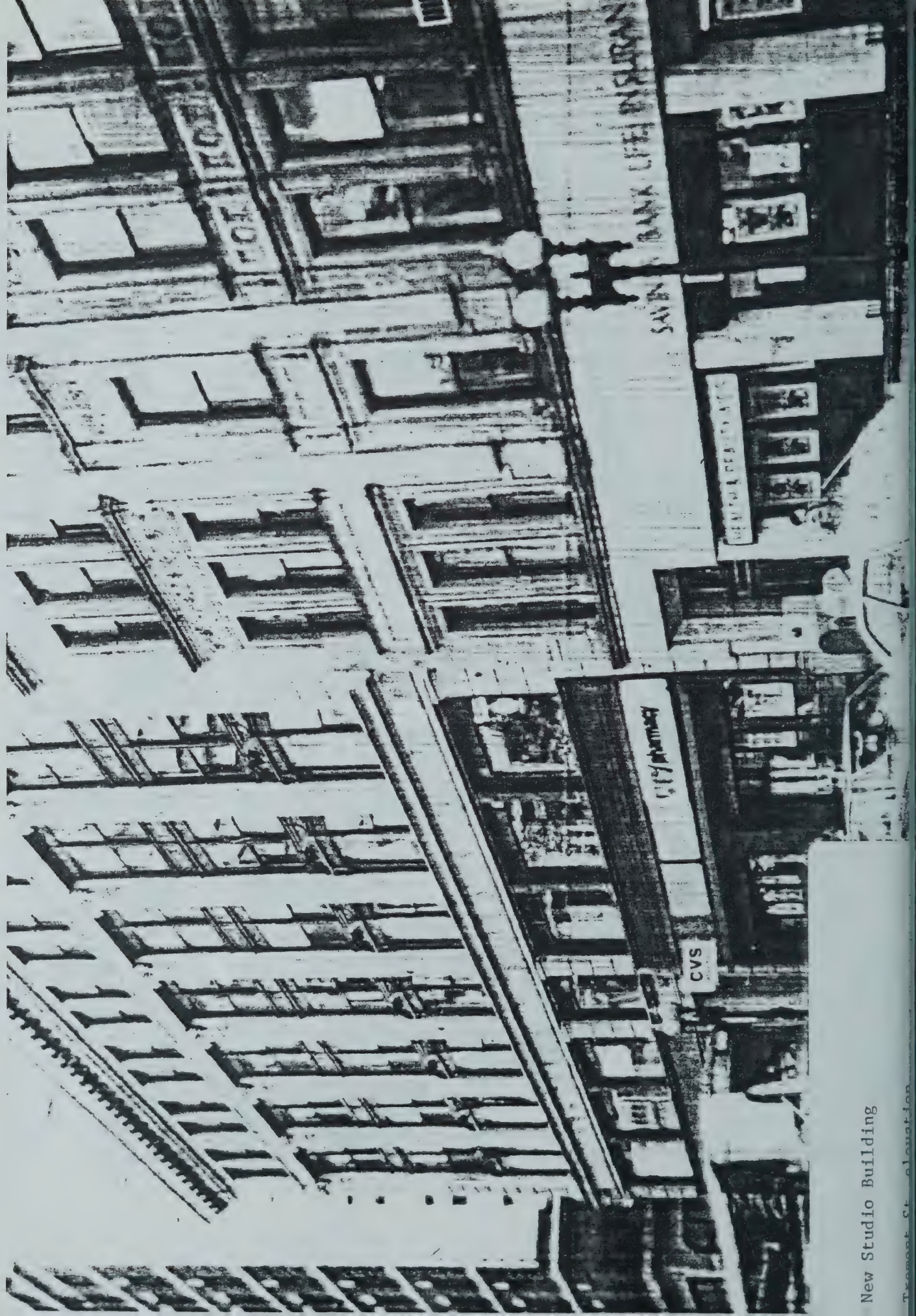
At the northeastern corner of the building is a former double door, recessed entrance with a glass panel above. It has in gold block letters "NEW STUDIO 46 BUILDING".

New Studio Building

Reproduction courtesy of the
Bostonian Society



BLACKALL CLAPP AND WHITMORE ARCHITECTS



New Studio Building

Tremont St. elevation



New Studio Building

(Bromfield St. at left, Tremont St. at right)



New Studio Building

Tremont Street elevation



New Studio Building

Bromfield Street

3.0 SIGNIFICANCE OF PROPERTY

3.1 Historical Significance

Tremont Street has been an important thoroughfare in Boston since the seventeenth century, connecting properties of national historical significance -- the Boston Common, Granary and King's Chapel Burial Grounds, Park Street Church, and King's Chapel, and St. Paul's Cathedral. The street's section southwest of School Street was known as Common Street in the early 19th century.

Until 1868, Bumstead Place existed with an "L" shaped layout, extending southeastward from Tremont Street between Hamilton Place and Bromfield Street, turning towards Bromfield St. Only the latter portion of the way remains as Wesleyan Place. An historic view of the 1850s shows some commercial use on Tremont Street between Bumstead Place and Hamilton Place.

The New Studio Building stands on the site formerly occupied by the Studio Building, an imposing Italianate edifice. Boston Illustrated described the previous structure as "occupied on the street floor by 6 large stores, while above is a perfect hive of artists. This building, indeed, is the headquarters of the artists of Boston, tho many of them are located elsewhere" (1875, pp. 76-77). It contained the studios of artists Copeland, Gaugengigl, Griggs, Lansil, Ordway, Shapleigh, and others (King's How to See Boston, p. 90). The Studio Building was owned during the 1890s by Frederick R. Sears, and later by Frederick R. Sears, et al. according to the 1908 Bromley atlas.

The building permit of 1922 for the New Studio Building indicates it was constructed for S. S. Kresge Company; the 1928 Bromley Atlas indicates ownership by Robert D. Sears, et al Trustee, F. R. Sears Real Estate Trust.

Among the original tenants of the New Studio Building was the S. S. Kresge Department Store, which remained at this location at least through 1930. While the Kresge Company had five and ten cent stores located at 477 Washington Street and 60 Temple Place, the establishment at 112-116 Tremont Street was a "twenty-five cent to a dollar store" (Boston directories), providing an early 20th century representation of retail market segmentation strategy. The 1930 Boston City Directory also lists the Rogers Peet Clothing Company, a mens clothing store, on the ground floor and numerous tailors, furriers, beauty shops, jewelers, chiropodists, dentists, manicurists, opticians, lawyers, and similar personal care and professional services offices on the upper floors. An addition to the building was constructed in 1923 adjacent on Bromfield Street, following the same design as the original. The Old Corner Bookstore was located in the later portion from 1923 through early 1980.

3.2 Architectural Significance

The New Studio Building (1922, 1923) is significant as a good example of an early 20th century office building, designed by Boston's important architectural firm of Blackall, Clapp, and Whittemore. Through its design, The New Studio Building continues Boston's early 20th century taste for classical design references, yet subtly combines these with progressive Chicago School/Commercial Style elements. It encompasses the continued persistence of Beaux Arts influence with its Renaissance detailing along with more modern characteristics of the Chicago School and Commercial styles design elements of pier and spandrel infilled with glazing.

Clarence Blackall (1857-1942) was born and educated in New York and studied architecture at the University of Illinois (earning B.S. and M.S. degrees), and for three years at the Ecole des Beaux Arts in Paris. In the early 1880s, while in the employ of the distinguished Boston firm of Peabody and Stearns, Blackall became the first American student to win the Rotch Traveling Scholarship providing two years of travel and study in Europe. In 1889, he joined James F. Clapp and Charles A. Whittemore in organizing an architectural firm with which he was associated for nearly half a century of practice. Among the firm's important early commissions was the Bowdoin Square Theatre. Over the years, Blackall gained a national reputation for his theater designs and was associated with the construction or remodeling of some nineteen Boston theatres, of which nine remain today. Of these, the most important are the Colonial, Metropolitan (now Wang; 1925) and Wilbur (1914). The Wilbur is a designated Boston Landmark, while both the Colonial and Metropolitan/Wang are under consideration as Landmarks. The other remaining Boston theatres/auditoriums by Blackall are the Gaiety/Publix (1909), Modern (1914), Washington Street Olympia/Pilgrim (1912), Broadway Theatre (South Boston, 1921), National Theatre (South End, 1911), and Tremont Temple Baptist Church (1905).

With his partners, Blackall also designed a number of outstanding Boston commercial buildings including the Carter/Winthrop Building (1894), Boston's first steel frame skyscraper, and the Little Building (1917), both of which are listed in the National Register of Historic Places. He also served as Consulting Architect for the Copley Plaza Hotel.

Blackall's architectural writing and organization work made him a prominent member of the profession. He was an early member of the Boston Society of Architects, A.I.A., and one of the organizers and first President of the Boston Architectural Club. He was also a founder and first secretary of the Architectural League of New York. His contributions to professional journals included articles on architectural education, housing for the poor, theatre laws and theatre fires. He also served for

a time as an editorial writer for Brickbuilder Magazine. The New Studio Building comes late in Blackall's career. It reveals his maturity and adroitness at handling detail in masonry and metal. Although structurally, the New Studio presents no innovations, it does present an expression of the skeletal construction. The decorated masonry walls punched with windows, typified by the Old South Building two decades earlier or even Blackall's Metropolitan Theatre (now Wang/Biewend Building) of 1923-1925, was the norm for architecturally conservative Boston in the first quarter of the century. The New Studio, however, presents the traditional ground floor base, mid-floors joined by a gigantic column order, and upper story attic level, all in decorated cast-stone horizontal and vertical elements. This "frame" is filled entirely with the window elements surrounded and subdivided by decorated metal elements, resulting in an enlivened elevation.

The New Studio's design may have been influenced by that of the Fair Building in Chicago, the design of William Le Baron Jenney (1832-1907), a pioneer of the Chicago School. In it, pilasters are carried through the upper stories, articulating the triple-grouped windows. Sigfried Giedion offers these comments in Space, Time, and Architecture:

Jenney built "The Fair," one of Chicago's great department stores, in 1891. With this nine-story building ... Jenney returned to his principle of making the skeleton the determining factor in the design. The first two stories of The Fair are almost pure glass. This feature was demanded by the owners of the store, who wanted the largest possible amount of display area. (p. 374)

Douglass Shand Tucci describes Blackall's connection with Chicago as follows:

Yet Blackall in the 1880s and nineties was a conduit of sorts between Boston and Chicago. He continued to work there (he designed several buildings for the University of Illinois at Urbana in the early 1900s) and in 1888 he was explaining Boston to Chicago in a series of articles in Inland Architect while at the same time explaining the Chicago innovations to Boston in a similar series of articles in Boston's periodical, American Architect. (p. 188)

Blackall, Clapp and Whittemore also used the Second Renaissance Revival in their Wang/Metropolitan Theater (1923-25). Another, more utilitarian character building of the firm's work during this decade is the Harbor Building (later Sheraton Corporation), 458-472 Atlantic Ave. Though now considerably altered, its design format

originally shared characteristics with the New Studio and Wang in its overall design format of 2-story base and vertical piers with recessed paired windows. Judging from early views, the top story "cornice" effect seen in the Metropolitan and New Studio Buildings, is nearly eliminated in the Harbor Building (designed for the printing trade).

3.3 Relationship to Landmark Criteria

The New Studio Building clearly meets criterion (d) for Landmark designation established by Section 4 of Chapter 772 of the Acts of 1975 as a structure representative of elements of architectural design or craftsmanship which embodies distinctive characteristics of a type inherently valuable for study of the Beaux Arts and Chicago School/Commercial styles, and as a notable work of an Blackall, Clapp, and Whittemore, an architectural firm whose work influenced the development of the city and the New England Region.

4.0 ECONOMIC STATUS

4.1 Current Assessed Value for FY 1988:

New Studio Building, 104-116 Tremont St. including 46-56
Bromfield St. Land: \$3,008,000.00
Building: \$8,489,000.00
Total: \$11,497,000.00

Tax: \$ 249,025.02

4.2 Current Ownership and Status:

The property is owned by RDC - Tremont Realty Trust,
Richard D. Cohen.

5.0 PLANNING CONTEXT

5.1 Relationship to Current Zoning

The New Studio Building is located in an area with underlying zoning of B-10, a designation which permits all standard commercial uses up to a physical density measured by floor area ratio, of ten times the total site area. The present Interim Planning Overlay District regulations, adopted by the Boston Zoning Commission in September, 1987, allows a building height of 125 feet and an FAR of 8 with a maximum building height of 155 feet and an FAR of 10 attainable through design review approved by the Board of Appeal. This block is not proposed for a Planned Development Area (PDA).

5.2 Current Zoning Issues

In September of 1987, the Boston Zoning Commission adopted the Downtown Interim Zoning Overlay District (IPOD) as part of the overall PLAN TO MANAGE GROWTH. Among other things, these policy documents directed the Boston Redevelopment Authority to examine subdistricts for planning and permanent rezoning consideration. The BRA and the city's Office of Arts and Humanities undertook the study of the Mid-town subdistrict and prepared the Midtown Cultural District Plan, issued in August, 1988 for public comment. The Boston Zoning Commission has until September, 1989 to implement any permanent zoning amendments recommended by the proposed plan.

The following summarizes relevant information from the above document.

Urban design policies for the Midtown Cultural District were developed to comply with the policies established by the city as part of the PLAN TO MANAGE GROWTH. Such guidelines, if enacted, would ensure that new buildings in the mid-town district accentuate the historic character of the area by preserving historic street patterns and continuing historic cornice lines and streetwalls. The upper floors of new buildings would be set back so that the historic and human-scale character of the streets is preserved.

Proposed new zoning for the district expects to accomplish stated goals by setting aside certain areas as housing priority areas; allowing large development on a few carefully selected sites; by giving density bonuses for the including cultural or day care facilities, or housing; and giving height and density bonuses in some areas for the construction of housing, cultural facilities or the renovation of historic buildings or theaters.

Urban design guidelines for the Midtown District focus on the fine-grain design issues of the pedestrian environment as well as the cityscape, scale and environmental issues of large-scale development. Under proposed zoning for the district, all buildings taller than 125 feet, about ten stories, must be reviewed by the city and the community.

On the skyline, Midtown buildings would be the transitional elements that connect Financial District office towers to the high-rise buildings in the Prudential/Copley Square area. Specifically, a spine of mid-rise towers would be allowed in the the Essex/Bedford Street economic development area from South Station to Washington Street. Lower heights and massings would be required on the Hinge Block, along the Boston Common edge, the Ladder Blocks, and in the Park Square area to preserve the continuity between nearby residential areas and the larger-scale office areas. Floor plate sizes would be limited so that new buildings do not block the view of the skyline. New buildings would also be located and designed in ways that create minimal new shadowxs and little additional wind in public spaces.

Under these proposed guidelines, which are the basis for the new permanent zoning presented for the area, the total buildout for the district until the year 2000 would be limited to about 7 million square feet of development of a combination of housing, offices, retail, and new cultural facilities. Its results would expected to be about \$1.7 billion in new investment in the next 12 years. The guidelines emphasize siting new buildings and uses in ways that protect historic buildings, connect nearby residential areas with Boston Common, tie local retail uses with citywide retail establishments, and knit together the downtown office economy with its Back Bay counterpart.

Other projects underway, proposed, or projected for the immediate area include:

- 1) Underway * 73 Tremont St: Legatt McCall Companies, rehabilitation and addition of two floors, of 295,000 square feet.
- 2) Proposed * Tremont Temple/90 Tremont: St. James Properties & Tremont Temple Baptist Church, restoration of church building and new construction of 16-19 floor, 200,000 to 240,000 office structure.

3) Proposed * 45 Province St.: The Abbey Group, new 12 story, 155' office building of 138,810 sq. feet.

4) Projected * Druker Properties: Mixed use, office retail/commerical development within Bromfield, Washington, Winter, Tremont block.

5.3 Other Planning Considerations

In 1980 the Boston Landmarks Commission issued its Draft Summary of Findings, after completing the Central Business District Preservation Survey. During this examination, the Commission adopted an evaluation system as a planning tool to help understand the relative significance of historic resources. The CBD inventory evaluations underwent general community review in 1982 and 1983. Anticipating that changes to the evaluations would inevitably be suggested, the Commission included a method of changing evaluations in the overall system. The New Studio and Phillips Buildings were originally both evaluated as Category IV, Notable.

In September, 1986, a request to change the above evaluations to Category III was made to the Landmarks Commission; after no action occurred, a second request was made in January, 1987. The Landmarks Commission discussed the request in July of 1987 but tabled any action because another protection mechanism was under active consideration by the Boston Zoning Commission (Article 32).

In November 1987, the Commission considered several options for evaluation changes, one being continuation of the existing method and another being coordinated with the proposed Article 32 procedures. The Landmarks Commission decided to continue the existing method, and that should Article 32 be adopted, any needed changes would be considered and adopted at that time. (No action has been taken by the Boston Zoning Commission on Article 32.)

Also in November 1987, the Landmarks Commission acted affirmatively on the request to change evaluations of the New Studio Building and the Phillips Building from Category IV, Notable to Category III, Significant.

In March 1988, the evaluations of the buildings were considered by the Landmarks Commission after presentations were made by the property owners' representatives and the representatives of the Boston Preservation Alliance. No change in the evaluation took place.

In April 1988, petitions to designate the New Studio Building and the Phillips Building as landmarks were presented to the Landmarks Commission; the Commission accepted both petitions on May 10, 1988. Newspaper accounts had reported a development proposal for the sites.

On April 7, 1988, the development team of Tremont Park Associates presented a Project Notification Form on 110-120 Tremont Street to the Boston Redevelopment Authority under Article 31, Development Review Requirements of the Boston Zoning Code. The project proposed new development on the sites; the BRA response to the PNF was a Scoping Determination which required submittal of alternative development options, including those for rehabilitation, for retention of elements, and for different schemes for new construction. The developers' formal response is being prepared.

6.0 ALTERNATIVE APPROACHES

6.1 Alternatives

The language of the Commission's enabling statute, which precludes all but Landmark designations in the central city, limits the designation category to that of Landmark. The Commission retains the option of not designating the property as a Landmark.

The only alternative protection device would be the inclusion of the building in the National Register of Historic Places. Listing in the Register would offer a limited degree of protection, as well as federal tax incentives for certified rehabilitation work.

6.2 Impact of Alternatives

Landmark designation under Chapter 772 would require the review of physical changes to the building exterior in accordance with standards and criteria adopted as part of the designation. It would not, however, affect the use of or treatment of the building interior.

Inclusion in the National Register of Historic Places would provide protection from federal, federally-licensed, or federally assisted actions undertaken by the Section 106 Review process. National Register listing would also provide various federal income tax incentives for rehabilitation under the provisions of the Tax Reform Act of 1986. Listed properties are eligible to take advantage of these provisions once it is determined that the rehabilitation can be certified according to the Tax Act and the Secretary of the Interior's Standards for Rehabilitation.

Similar protection from state-sponsored activities would be achieved by the concurrent listings of all National Register properties in the State Register of Historic Places under Chapter 152, General Laws of Massachusetts.

7.0 RECOMMENDATIONS

The staff of the Boston Landmarks Commission recommends that the New Studio Building be designated as a Landmark under Chapter 772 of the Acts of 1975, as amended.

The standards and criteria recommended for administering the regulatory functions provided for in Chapter 772, as amended, are attached as sections 8.0 and 9.0.

8.0 GENERAL STANDARDS AND CRITERIA

8.1 Introductory Statement on Standards and Criteria to be used in Evaluating Applications for Certificates

Per sections 4, 5, 6, 7, and 8 of the enabling statute (Chapter 772 of the Acts of the 1975 of the Commonwealth of Massachusetts) Standards and Criteria must be adopted for each Landmark Designation which shall be applied by the Commission in evaluating proposed changes to the property. Before a Certificate of Design Approval or Certificate of Exemption can be issued for such changes, the changes must be reviewed by the Commission with regard to their conformance to the purposes of the statute.

The Standards and Criteria established thus note those features which must be conserved and/or enhanced to maintain the viability of the Landmark Designation.

The intent of these guidelines is to help local officials, designers, and individual property owners to identify the characteristics that have led to designation, and thus to identify the limitation to the changes that can be made to them. It should be emphasized that conformance to the Standards and Criteria alone does not necessarily insure approval, nor are they absolute, but any request for variance from them must demonstrate the reasons for, and advantages gained by, such variance. The Commission's Certificate of Design Approval is only granted after careful review of each application and public hearing, in accordance with the statute.

As intended by the statute a wide variety of buildings and features are included within the area open to Landmark Designation, and an equally wide range exists in the latitude allowed for change. Some properties of truly exceptional architectural and/or historical value will permit only the most minor modifications, while for some others the Commission encourages changes and additions with a contemporary approach, consistent with the properties' existing features and changed uses.

In general, the intent of the Standards and Criteria is to preserve existing qualities that cause designation of a property; however, in some cases they have been so structured as to encourage the removal of additions that have lessened the integrity of the property.

It is recognized that changes will be required in designated properties for a wide variety of reasons, not all of which are under the complete control of

the Commission or the owners. Primary examples are:

- (a) Building code conformance and safety requirements
- (b) Changes necessitated by the introduction of modern mechanical and electrical systems.
- (c) Changes due to proposed new uses of a property.

The response to these requirements may, in some cases, present conflicts with the Standards and Criteria for a particular property. The Commission's evaluation of an application will be based upon the degree to which such changes are in harmony with the character of the property.

In some cases, priorities have been assigned with the Standards and Criteria as an aid to property owners in identifying the most critical design features.

The Standards and Criteria have been divided into two levels: (1) those general ones that are common to almost all landmark designations (subdivided into categories for buildings and landscape features); and (2) those specific ones that apply to each particular property that is designated. In every case the Specific Standards and Criteria for a particular property shall take precedence over the General ones if there is a conflict.

8.2 GENERAL STANDARDS AND CRITERIA

A. APPROACH

1. The design approach to the property should begin with the premise that the features of historical and architectural significance described within the Study Report must be preserved. In general this will minimize the exterior alterations that will be allowed.
2. Changes to the property and its environment which have taken place in the course of time are evidence of the history of the property and the neighborhood. These changes to the property may have developed significance in their own right, and this significance should be recognized and respected. ("Later integral features" shall be the term used to convey this concept.)
3. Deteriorated material or architectural features, whenever possible, should be repaired rather than replaced or removed.
4. When replacement of architectural features is necessary it should be based on physical or documentary evidence of original or later integral features.
5. New materials should, whenever possible, match the material being replaced in physical properties, design, color texture and other visual qualities. The use of imitation replacement materials is generally discouraged.
6. New additions or alterations should not disrupt the essential form and integrity of the property and should be compatible with the size, scale, color, material and character of the property and its environment.
7. Contemporary design is encouraged for new additions; thus, they must not necessarily be imitative of an earlier style or period.
8. New additions or alterations should be done in such a way that if they were to be removed in the future, the essential form and integrity of the historic property would be unimpaired.
9. Priority shall be given to those portions of the property which are visible from public ways or which it can be reasonably inferred may be in the future.
10. Color will be considered as part of specific standards and criteria that apply to a particular property.

B. EXTERIOR WALLS

I. MASONRY

1. Retain whenever possible, original masonry and mortar.
2. Duplicate original mortar in composition, color, texture, joint size, joint profile and method of application.
3. Repair and replace deteriorated masonry with material which matches as closely as possible.
4. When necessary to clean masonry, use gentlest method possible. Do not sandblast. Doing so changes the visual quality of the material and accelerates deterioration. Test patches should always be carried out well in advance of cleaning (including exposure to all seasons if possible).
5. Avoid applying waterproofing or water repellent coating to masonry, unless required to solve a specific problem. Such coatings can accelerate deterioration.
6. In general, do not paint masonry surfaces. Painting masonry surfaces will be considered only when there is documentary evidence that this treatment was used at some point in the history of the property.

II. NON-MASONRY

1. Retain and repair original or later integral material whenever possible.
2. Retain and repair, when necessary, deteriorated material with material that matches.

C. ROOFS

1. Preserve the integrity of the original or later integral roof shape.
2. Retain original roof covering whenever possible.
3. Whenever possible, replace deteriorated roof covering with material which matches the old in composition, size, shape, color, texture, and installation detail.
4. Preserve architectural features which give the roof its character, such as cornices, gutters, iron filligree, cupolas, dormers, brackets.

D. WINDOWS AND DOORS

1. Retain original and later integral door and window openings where they exist. Do not enlarge or reduce door and window openings for the purpose of fitting stock window sash or doors, or air conditioners.
2. Whenever possible, repair and retain original or later integral window elements such as sash, lintels, sills, architraves, glass, shutters and other decorations and hardware. When replacement of materials or elements is necessary, it should be based on physical or documentary evidence.
3. On some properties consideration will be given to changing from the original window details to other expressions such as to a minimal anonymous treatment by the use of a single light, when consideration of cost, energy conservation or appropriateness override the desire for historical accuracy. In such cases, consideration must be given to the resulting effect on the interior as well as the exterior of the building.

E. PORCHES, STEPS AND EXTERIOR ARCHITECTURAL ELEMENTS

1. Retain and repair porches and steps that are original or later integral features including such items as railings, balusters, columns, posts, brackets, roofs, ironwork, benches, fountains, statues and decorative items.

F. SIGNS, MARQUEES AND AWNINGS

1. Signs, marquees and awnings integral to the building ornamentation or architectural detailing shall be retained where necessary.
2. New signs, marquees and awnings shall not detract from the essential form of the building nor obscure its architectural features.
3. New signs, marquees, awnings shall be of a size and material compatible with the building and its current use.
4. Signs, marquees and awnings applied to the building shall be applied in such a way that they could be removed without damaging the building.
5. All signs added to the building shall be part of one system of design, or reflect a design concept appropriate to the communication intent.

6. Lettering forms or typeface will be evaluated for the specific use intended, but generally shall either be contemporary or relate to the period of the building and its later integral features.
7. Lighting of signs will be evaluated for the specific use intended, but generally illumination of a sign shall not dominate illumination of the building.
8. The foregoing notwithstanding, signs are viewed as the most appropriate vehicle for imaginative and creative expression, especially in structures being reused for purpose different from the original, and it is not the Commission's intent to stifle a creative approach to signage.

G. PENTHOUSES

1. The objective of preserving the integrity of the original or later integral roof shape shall provide the basic criteria in judging whether a penthouse can be added to a roof. Height of a building, prominence of roof form, and visibility shall govern whether a penthouse will be approved.
2. Minimizing or eliminating the visual impact of the penthouse is the general objective and the following guidelines shall be followed:
 - (a) Location shall be selected where the penthouse is not visible from the street or adjacent buildings; setback shall be utilized.
 - (b) Overall height or other dimensions shall be kept to a point where the penthouse is not seen from the street or adjacent buildings.
 - (c) Exterior treatment shall relate to the materials, color and texture of the building or to other materials integral to the period and character of the building typically used for appendages.
 - (d) Openings in a penthouse shall relate to the building proportion, type and size of opening, wherever visually apparent.

H. LANDSCAPE FEATURES

1. The general intent is to preserve the existing or later integral landscape features that enhance the landmark property.
2. It is recognized that often the environment surrounding the property has character, scale and street pattern quite different from that existing when the building was constructed. Thus, changes must frequently be made to accommodate the new condition, and the landscape treatment can be seen as a transition feature between the landmark and its new surroundings.
3. The existing landforms of the site shall not be altered unless shown to be necessary for maintenance of the landmark or site. Additional landforms shall only be considered if they will not obscure the exterior of the landmark.
4. Original layout and materials of the walks, steps, and paved areas should be maintained. Consideration will be given to alterations if it can be shown that better site circulation is necessary and that the alterations will improve this without altering the integrity of the landmark.
5. Existing healthy plant materials should be maintained as long as possible. New plant materials should be added on a schedule that will assure a continuity in the original landscape design and its later adaptations.
6. Maintenance of, removal of, and additions to plant materials should consider maintaining existing vistas of the landmark.

I. EXTERIOR LIGHTING

1. There are three aspects of lighting related to the exterior of the building:
 - (a) Lighting fixtures as appurtenances to the building or elements or architectural ornamentation.
 - (b) Quality of illumination on building exterior.
 - (c) Interior lighting as seen from the exterior.
2. Wherever integral to the building, original lighting fixtures shall be retained. Supplementary illumination may be added where appropriate to the current use of the building.

3. New lighting shall conform to any of the following approaches as appropriate to the building and to the current or projected use:
 - (a) Accurate representation of the original period, based physical or documentary evidence.
 - (b) Retention or restoration of fixtures which date from interim installation and which are considered to be appropriate to the building and use.
 - (c) New lighting fixtures which are contemporary in design and which illuminate the exterior of the building in a way which renders it visible at night and compatible with its environment.
4. If a fixture is to be replaced, the new exterior lighting shall be located where intended in the original design. If supplementary lighting is added, the new location shall fulfill the functional intent of the current use without obscuring the building form or architectural detailing.
5. Interior lighting shall only be reviewed when its character has a significant effect on the exterior of the building; that is, when the view of the illuminated fixtures themselves, or the quality and color of the light they produce, is clearly visible through the exterior fenestration.

J. REMOVAL OF LATER ADDITIONS AND ALTERATIONS

1. Each property will be separately studied to determine later additions and alterations can, or should, be removed. It is not possible to provide one general guideline.
2. Factors that will be considered include:
 - (a) Compatibility with the original property's integrity scale, materials and character.
 - (b) Historic association with the property.
 - (c) Quality in the design and execution of the addition.
 - (d) Functional usefulness.

9.0 SPECIFIC STANDARDS AND CRITERIA

New Studio Building,

GENERAL

1. The intent is to preserve the overall character and appearance of the building, including its exterior form and its mass in the definition of the city block, and its richness of detail.
2. The Tremont and Bromfield St. elevations and the roof are subject to the terms of the exterior guidelines herein stated.
3. These guidelines anticipate the possible redevelopment of the New Studio Building. Such redevelopment shall assure the integration of the Landmark into a development plan that preserves its historic presence.

EXTERIOR

A. Exterior Walls

1. No new openings shall be allowed in the Tremont & Bromfield Street elevations. No original existing openings shall be filled or changed in size.
2. All historic facade detail, ornamentation, and materials shall be preserved.
3. All existing cast stone elements and detailing shall be retained. Repair and replace deteriorated cast stone with material that matches as closely as possible. Painting of the stone will not be acceptable.
4. Mortar used for repointing shall duplicate the original color of the mortar used when the building was built. The color, and composition of the mortar, and the raking and size of the mortar joint, shall be subject to review and approval.
5. If the building is to be cleaned, the most gentle method possible shall be used and a test patch shall be reviewed and approved on-site by staff of the Boston Landmarks Commission. Sandblasting (wet or dry) or other similar abrasive cleaning shall not be permitted. When necessary to clean or repair stone, it should be executed with the guidance of a professional building materials conservator.
6. No cast stone is to be painted.

B. Windows

1. Existing window openings shall be retained. Existing sash may be replaced where required, but where replaced, shall match originals in materials, number and size of lights, and in section of muntins. With one exception in the addition, the butt glass configuration in the bays of the mezzanine level is consistent and should be retained.
2. Window frames shall be of a color based on paint seriation studies. Replacement frames shall match originals in section and detail of installation. The distinctive Beaux Arts style enframements of the mezzanine and the third floor should be repaired and stabilized instead of replaced.
3. All replacement sash for originally double-hung windows shall be double-hung.
4. Changes to window openings to allow larger or smaller sash and frame shall not be allowed.

C. Exterior Architectural Elements

1. On all existing entrances, alterations will be reviewed.
2. Awnings, if proposed, may be installed after review on the ground floor, provided they are sympathetic to the design and period in which the building was built.

D. Storefront Elevations

1. Any existing cast iron or other metal, granite, cast stone elements associated with the original design shall be retained and not sheathed or otherwise obscured by other materials. Maximum amount of original material will be retained in the design of a new storefront.
2. Removal of non-historic materials from the existing storefronts is encouraged.
3. The materials used in the rehabilitation of the storefronts shall be principally wood, glass and appropriate metal. Brick or fixed panels of anodized metal are inappropriate.
4. The design of new storefront shall respond to the symmetry of the piers and windows on the upper elevations.
5. The design of the storefronts should be as consistent as possible.
6. All details of the restoration and replacement of storefronts shall be subject to the review and approval of the commission.

7. Replacement doors and doorway surrounds shall be of wood or be metal clad and should be suitable for a commercial building of the Beaux Arts period in design, material, surface treatment, and color. Aluminum and glass doors shall not be permitted.
8. New materials should be sympathetic to those on the building, but they need not match.
9. No new metal roll-down grates or grills shall be allowed on the exterior of a storefront

E. Lighting and Signage

1. Signage, directory and other locating devices including installation details, must be reviewed by the commission.
2. Lighting fixtures shall be reviewed. As a landmark, architectural night lighting is recommended.
3. The historic building title in the belt course above the mezzanine should be preserved.
4. The design and material of new signs should reinforce the architectural character of the building.
5. No back-lit or plastic signs are to be allowed on the exterior of the building.

F. Additions

1. Limited additions to the height of the building may be permitted, subject to the review and approval of the commission. Substantial set back from the Tremont and Bromfield Street elevations are required.
2. No additions or projections to the building's elevations shall be permitted.
3. Mechanical penthouses, if required, should not be visible from public street views.

G. Roof, Cornice, Gutters and Downspouts

1. The decorative cornice should be retained and repaired.
2. All flashing should be of copper.
3. No external gutters and downspouts will be allowed.

I. Balconies and Fire Escapes

1. No balconies shall be permitted on the facade unless absolutely required for safety and an alternative interim egress route is clearly not possible.

Bromley, Atlases

Boston Landmarks Commission. Central Business District Preservation Study. Inventory form, 104-116 Tremont St.

Boston Landmarks Commission. Report on the potential designation of the Colonial Theatre as a Landmark.

Boston Public Library. Fine Arts Department. Architectural Reference files.

Bostonian Society, Rice-Mank Collection.
Leasing brochure, C. W. Whittier Brothers, agents
(plans and facade illustration).
Photograph of architectural rendering.

City of Boston Building Department. Building permit files.

Giedion, Sigfried. Space, Time, and Architecture.
Cambridge, MA.: Harvard University Press, 5th edition.
1967.

King, Moses. King's How to See Boston. Boston: Macullar, Parker, & Co. 1895.

Stamwood. Boston Illustrated. 1875. pp. 76-77.

Tucci, Douglass Shand. Built in Boston, City and Suburb.
Boston: New York Graphic Society. 1978.

Whiffen, Marcus and Frederick Koepper. American Architecture, 1607-1976. Cambridge, MA.: MIT Press. 1981.

Whitehill, Walter Muir. Boston, A Topographical History.
(Second Edition). Cambridge: Belknap Press of Harvard University Press. 1975.

Withey, Henry and Elsie. A Biographical Dictionary of American Architects (Deceased). Los Angeles: Hennessey and Ingalls. 1970.

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Boston Landmarks Commission

City of Boston
The Environment
Department

Boston City Hall/Room 805
Boston, Massachusetts 02201
617/725-3850

November 1, 1988

Ms. Janice Chadbourne
Fine Arts Department
Boston Public Library
Copley Square Branch
Boston, MA 02116

Dear Ms. Chadbourne

The Boston Landmarks Commission is considering the possible designations of the New Studio Building, 110 Tremont Street, CBD, the Phillips Building, 120 Tremont Street, CBD, and the St. Gabriel's Monastery Complex, 159 Washington Street and 201 Washington Street, Brighton, as Boston Landmarks.

The Commission has scheduled a public hearing for Tuesday, November 22, 1988 at 5:00 p.m., in the BRA Board Room, 9th Floor, Boston City Hall.

The Commission has also prepared, with the assistance of its staff, a study reports on the significance of each property, and other factors pertaining to the property which the Commission will consider in making its determination on designation.

The Commission hereby requests that you make available for use by the public, at the Library, the enclosed copies of the reports on the proposed designations.

Thank you for your assistance in this matter.

Sincerely,

Judith B. McDonough

Judith B. McDonough
Executive Director
Boston Landmarks Commission
Environment Department

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VIA CERTIFIED MAIL

Boston Landmarks Commission

City of Boston
The Environment
Department

Boston City Hall/Room 805
Boston, Massachusetts 02201
617/725-3850

May 23, 1988

Richard D. Cohen & Gerald D. Kelfer, Trustees
Tremont Realty Trust
c/o Cohen Properties
53 State Street
Boston, MA 02109

RE: Petitions 137.88 and 138.88

✓ The New Studio Building
104-116 Tremont Street

The Phillips Building
118-122 Tremont Street

At its May 10, 1988 meeting, the Boston Landmarks Commission voted to accept the above petitions and proceed with the preparation of study reports. The purpose of the study reports is to examine the properties' architectural and historical significance, and planning issues pertaining to them.

Upon completion of these reports, a public hearing will be scheduled and you will be notified of the date, time and place.

If you have information which would be helpful to the Commission in the preparation of these reports, would you please forward it to us.

Sincerely,

Judith B. McDonough

Judith B. McDonough
Executive Director
Boston Landmarks Commission
Environment Department

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The Bostonian Society, Comm. on Memorials and Historic Preservation
Cathleen Douglas Stone, Fine and Ambrogne
Amanda Darwin, Fine and Ambrogne

F73.8 N49B67 1988X



April 19, 1988

To Petitioners and Other Interested Parties

RE: Petition #137.88 and 138.88

✓ The New Studio Building (exterior)
104-116 Tremont Street

The Phillips Building (exterior)
118-122 Tremont Street

Boston Landmarks Commission

City of Boston
The Environment
Department

Boston City Hall/Room 805
Boston, Massachusetts 02201
617/725-3850

This is to notify you that the above petitions have recently been filed with the Boston Landmarks Commission asking that the subject properties be considered for designation as a landmarks under the provisions of Massachusetts General Laws, Chapter 772 of the Acts of 1975, as amended. The Boston Landmarks Commission has scheduled the Preliminary Hearing on the above subject for Tuesday, May 10, 1988 at 5:15 p.m. The hearing will take place in the BRA Board Room, 9th floor, Boston City Hall.

The purpose of the preliminary hearing is to provide petitioners with an opportunity to present to the Commission why a property or properties should be considered for designation, to arrange for the preparation of a report and, if necessary, for the appointment of a study committee.

The preliminary hearing is an informal procedure. Petitioners are requested to prepare a brief presentation to the Commission in support of their recommendation for designation. If you have any questions, please call me at 725-3850.

Sincerely,

Judith B. McDonough
Executive Director
Boston Landmarks Commission
Environment Department

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